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Vol. IX.

MAY, 1886.

No. 5.

SINGING IN THE FAMILY.

ULTIMATE singing in your family. Begin when the child is not yet three years old. The songs and hymns your childhood sang—bring them back to your memory and teach them to your little ones; mix them all together, to meet the similar moods, as in after life they come over us so mysteriously sometimes. Many a time and oft, in the very whirl of business, in the sunshine and gaiety of Fifth Avenue, amid the splendor of the drive in Central Park, some little things wake up in the memories of early youth—the old mill, the cool spring, the shade tree by the little school-house—and the next instant we almost reach the ruddy cheeks, the smiling faces, the merry eyes of the schoolmates, some gray-headed now; most "life mouldering in the grave." And anon, "the song my mother sang" springs unbidden to the lips, and soothes and sweetens all these memories. At other times, among the crushing misshape of business, a merry ditty of olden time pops out its little head, breaks in upon the ugly train of thought, throws the mind into another channel; light breaks from the cloud in the sky, and a new courage is given to us. The honest man goes singing to his work; and when the day's labor is done, his tools aside, and he is on his way home, where wife and tidy table and cheery fire await him, he cannot help whistle or sing. The brier never sings. Now, silence, not the merry song, weighs down the dishonest tradesman, the peevish clerk, the unfaithful servant, the perjured partner.—*Halt's Journal.*

TRICK INSTRUMENTS.

THE requirements of modern opera, musical extravaganzas and such pieces as are advertised to be "a nonsensical musical whimsicality" have brought many strange musical instruments into use. "Trick instruments" would be a better name for some of the curious inventions shown to a reporter recently, in the orchestra room of a theatre, by Simon Davis, the drummer of the orchestra.

Mr. Davis, although called the drummer, to distinguish him, might be termed with equal truth one of twenty-five or thirty other names, for he plays and operates that many instruments besides the drums. There is something of a trick even about the base drum playing, for it is operated by a pedal which, with one action, plays the cymbals at the same time, leaving the operator's hands free to use any other instrument which the music or action on the stage may require.

One of the instruments which Mr. Davis plays is commonly called the bells, or orchestra bells; in Germany called the "glockenspiel." It consists of a set of short bars of steel cutting in straw ropes. The bars are played upon by short hammers, the metals of which are connected with the wood handles by whistles. The full chromatic scale, two and a half octaves, are represented by the bars, which are tuned by size. The instrument must like the bells is the xylophone, which consists of a number of pieces of wood strung together by two cords and resting on ropes of straw. The method of tuning a xylophone is curious. The wood is flat, it is corrected in tone by having a section sawed off; if sharp, it is notched on the under side by a saw cut.

The anvils in an orchestra are far from being such as smiths play upon by the side of a forge, though their tuning through the years is of the real article. The anvil which Mr. Davis has are two pieces of hemi-octagonal brass, hollow, and about the size of a telephone. Curious, but not the scientific term for describing a tube which looks an octagonal as alike on both sides, but which looks an

if it had been octagonal and sliced down its length and the flat side covered over. That is what they are. They are contained in a little plush-lined case, and might be carried in an overcoat pocket, but when struck with a little hammer, give out a sound like an anvil. It tells a story of the times that there has been so much music written of late relating to champagne drinking that instruments have been devised and patented to imitate the "pop" of a champagne cork. Mr. Davis has two such instruments. One is a simple wooden cylinder, a piston working in one end and a captive cork in the other. It is as simple as the popgun, but the sound has a \$6-a-bottle bang that is most captivating. The second pop imitator, recently invented, can be worked more rapidly, and made to imitate the sound around a race-course bar just after the field has won against long odds. This is a long brass cylinder, the piston running through the cork, and having a bolt on that end to prevent the cork from flying off and hitting the finger in the eye. The piston, pushed rapidly, causes a "captive" pop, and being as rapidly pushed back, plugs the cork tight in again, ready for another battle. The action can be kept up faster than the thickest crowd could cut the wire.

The crack of a whip is a noise that is heard under very different circumstances on the stage. It may be a chorus describing a rollicking electric *Lady Gay Spanker*, who emphasizes a story with a lightning whip, or the overture to "Uncle Sam's Cabin." Whatever the occasion, the man sitting at the end of the orchestra supplies the "crack." Mr. Davis does this with a little instrument that looks like a big razor-stop split down the handle, and there hinged. It is worked with one hand, for very frequently, at the same time, sleigh-bells must be heard, and the other hand is employed in shaking a bolt of silver bells right merrily.

The castnets used in the orchestra are not played, as by the dancers, in the palms of the hands, but are fastened (two pairs) on a fan-shaped piece of cedar, and all Spain could not produce a castnet finer than this. When in a sensational play or burlesque, or orchestra number, the sound of a locomotive must be heard, the drummer turns to his assortment of trick instruments and selects three. The first represents the whizz and whirl and puff, and snort and rattle. It consists of an arch of sheet iron, the ends of which are rolled in under the arch, making two supports for it to stand upon. This is "played" upon by two bundles of steel wires, fastened at one end by a clamp of tin, and otherwise loose.—*Brooklyn Union.*

INJURIOUS ADVERTISEMENT OF ARTISTS.

INJURIOUS advertisement of an artist is a curse to him. Every true observer and lover of art will immediately be prejudiced against any pretender who places himself on a false altars, which he is unable to reach, and very likely will never reach by many a league. The press in America has often been guilty of misrepresenting artists, for, according to the advertisement a performer puts into the paper will his puffs be. The greatest charlatan, who spends enough of money to receive the greatest encomiums. A dog-fighter reporter will be sent to "write up" a concert or an opera. We have lately heard of a really good artist who refused to perform at Steinway Hall because his name was printed in smaller type than that of another artist. Is this not a very foolish thing to do? He placed such a thing in Europe? There they place the names alphabetically and if the name of the artist of greatest talent comes first, it comes with a Z his name will be put last. This advertisement was suggested to us by the announcement

of two pianists who have lately appeared in St. Louis, namely: W. H. Sherwood and Franz Rummel. Both of these gentlemen are good artists and have a right to be proud of their accomplishments, but they come to us heralded as the only rivals and equals of Von Bülow and Rubinstein. Having eagerly read all the preliminary newspaper puffing we go to the concert with great expectations, and as these expectations are far, very far from being realized, we even forget to give the credit really due the gentlemen; in fact we are inclined to call the whole thing a humbug. Suppose a man with \$100,000 capital should start a dry goods store in St. Louis, and advertise himself as "the only competitor of A. T. Stewart," or say he were to open a banking house and advertise himself as "the only successful rival of the Rothschilds," would not the very street boys laugh at him? And would not the otherwise respectable capital dwindle into nothing by comparison? And yet he would be really a wealthy man, and with that amount of money could start a very fine dry goods store or establish a very respectable bank.

So it is with our artists. They place themselves beside the greatest of giants, upon an elevated plane, from which they appear as mere figures when viewed by others.

THE MUSIC OF SINGING.

ANY of the rules which apply to the voice in singing, apply also to the voice in speaking. Both are regulated by the same laws, although the speech voice is not so much exposed by musical intervals, as its pitch varies through its duration. It goes to prove, however, that all are enlivened by nature with the power of music, which may be greatly improved and enlarged by careful practice. We laugh and speak, cry and ask in music. A laugh is produced by repeating in quick succession two sounds which differ from each other by a single tone—a cry arising from pain or grief is the utterance of two sounds, differing from each other half a tone—a yawn runs down a whole octave before it ceases—a cough may be expressed by musical intervals. A question cannot be asked without a change of tone, which musicians call a fifth, a fourth, a sixth, or an eighth. The voice, when it is in a musical mood, is loaded with music. This is the music of nature, and there is not a man who speaks five minutes without giving out a musical note. When, in speaking, the tones not being protracted, glide imperceptibly into each other. It is this protraction of sound which constitutes the singing voice, distinct from that of speech; but the laws of articulation remain the same, and the sound, though protracted, receives the same impulse as in speaking. The notes by which the pitch of the voice is varied in speaking are termed slides, according to reflections on the sound of the voice, which is a finger along the finger-board of a violin, while the bow is being applied to the strings. These notes, by the way, are composed of an upward movement in pitch; sometimes they have both on a syllable. The varying pitch of a speech-note may be illustrated by the reader, with an intense feeling of inquiry, utter aloud such an exclamation as Hamlet is interrogatory, "pale or red?" The note on the word "pale" rises, with a slight inflection of the voice; while the note on "red" will be a downward movement, and in both words the voice will traverse so wide an interval as to be conspicuous to the most ordinary ear; while the cultivated perception of a musician will detect the note on "pale" as a note, and the note on "red" as a note, and being able to record in musical notation the sounds which he hears, will perceive the whole of the movement traversed in these vocal movements, and the place also of these notes on the musical staff.

Kunkel's Musical Review

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815 OLIVE STREET, ST. LOUIS.

I. D. FOULON, A.M., LL.B.,

EDITOR.

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HATEVER theorists may say as to the relative rank of absolute music and music set to words, the fact is that song, in its different forms, is, and in the nature of things must remain, the most universally appreciated and understood, and, hence, practically the most important department of musical composition. In view of that fact, it must be regretted that the majority of the better class of composers in this country should turn their attention to the production of piano or other purely instrumental compositions. It is true, that song words of a meritorious character are not so plentiful as might be desired, and yet the dearth is not so great as composers imagine. There are hundreds of good lyrics in the English language that have never been set to music, and not a week passes but the newspapers and magazines publish lyrical poems worthy of a musical setting. Let us have more songs from the pens of the better class of American composers.

INFLUENCE OF MUSIC ON MANNERS.

THE influence of music in humanizing and polishing the mind is not a fanciful one. From the earliest ages it has been recognized. This is shown not only by such fables as that of Orpheus, whose magic strains could control even brute nature, but even so grave an historian as Polybius, eminent for solidity of judgment, speaking of the Cynethseans, an Arcadian tribe, writes as follows:

"As the Arcadians have always been celebrated for their piety, humanity and hospitality, we are naturally led to inquire, how it has happened that the Cynethseans are distinguished from the other Arcadians, by savage manners, wickedness and cruelty. I can attribute this difference to no other cause than a total neglect among the people of Cynethsea, of an institution established among the ancient Arcadians, with a nice regard to their manners and their climate: I mean the exercise of that genuine and perfect music, which is useful in every state, but necessary to the Arcadians; whose manners, originally rigid and austere, made it of the greatest importance to incorporate this art into the very essence of their government."

It is to be noticed that Polybius does not attribute this beneficent influence to music indiscriminately, but only to that "genuine and perfect music, which is useful in every state." He, a grave historian, exhibits here such critical knowledge of music as proves him to have had an adept in the

musical science of his day; and the manner in which he states his conclusion as to the causes of the low state of morals among this tribe of Arcadians, shows that he expected his explanation to be received as most natural by his contemporaries. In other words, this passage shows that musical knowledge and criticism were, in the days of our historian, quite as extensive among the educated classes as they are now, with this difference, that music, which is now usually regarded as a mere accomplishment, was then seen to be an important factor in the humanizing and governing of nations.

WITH the majority of non-musical people, and with not a few of the more musical, the effect of music is probably, in most instances, one of association. They have, in their impressive childhood, heard certain strains of music sung to a certain text by the lips of a loved mother or father, and the perhaps homely strain has become hallowed by association until it would be impossible to make them believe it does not in itself contain an iota of the sentiment they think it expresses. It is useless to discuss such questions with the masses. They love their old times, and they stick to them. How often has he been tempted to give a new and better setting to old and favorite hymns! Yet a single instance of real success in this respect is yet to be recorded, so far as we know. To this same effect of association must be referred the mass of prejudices against music of certain kinds. The converted fiddlers, who recollect of his fiddling days are connected with the strains of coarse dances and ribald songs, could not be expected to do otherwise than protest against the introduction into the worship of the sanctuary of the tones which he associates perforce with a previous and regretted life of licentiousness, forgetting all the while (unless he be more philosophically inclined than most fiddlers are) that the trouble is not in the instrument, but in his previous history. To him, indeed, the violin is really an irreligious instrument; its associations are improper, and for himself, if he cannot overcome the feeling, he is right to protest, since the sound of the violin puts him in an unworshipful frame of mind. It is only the most advanced musical taste that can rightly distinguish what is objective in music, what its real contents are, from that which is subjective in the musician or listener, in other words, projected into the music by his own views and feelings.

PIANISTS AND PIANOS.

IN a recent issue we had the following editorial paragraph:

"The *Musical Standard* takes the manufacturers of musical instruments to task because, it says, they claim to be men, having done everything for music and musicians in this country, while, on the contrary, they and musicians have made nothing of it. We have usually found the makers of musical instruments willing to take what we think is the sensible view of this matter, namely, that musicians and instrument-makers have alike contributed to the spread of music in the United States, and in so doing have been helpful to each other. Their cause is a common one and it would not only be idle but harmful, to attempt to assign greater blame to either. It is not in the least in the good work of spreading 'the art universal.'"

The editor of the *Musical Standard*, in his last issue, mounts his high horse and in reply says, speaking of us and another journal that had made similar comments upon their remarks:

"They are either not competent or are unwilling, for their own peculiar reasons, to draw the delicate lines between business and art. These journals

show that they are loyal to their advertisers even when circumstances demand of them to be loyal to musical art. Their only object is to prosper the first and the prosperity of musical art afterwards, if we have any time or means left to give the latter when we get it through the former. They are the true reflect the sentiments of the majority of the music trade."

Business is business and art is religion. We have always admired business force and system, and we have the utmost respect for the business integrity and brains of our people. Our proper trade we know. The man who cultivates a business for the love of it as well as for its financial return is much to be commended. Still his endeavors as the greatest artist or scientist in the world.

Business and art may work legitimately with each other. But the delicate line must be drawn somewhere. They must not be mixed. They may work side by side to their mutual interests. But they are not one. They are entirely separate things. If a piano manufacturer is smart enough to hire a renowned pianist to play his make of piano around the country, we admire the smartness of the manufacturer but we are disgusted with the pianist who will engage in such traffic and still have effrontery enough to parade before the public as an artist, for an artist must not be merely a musician, he must also be a man, etc."

This reply to our good natured remarks is, to say the least, peculiar. The *Musical Standard* had made what seemed to us a useless and foolish onslaught upon the manufacturers of pianos, and in so doing had given as facts matters that were at variance with our experience. We so stated, without in any way impugning the veracity of the *Standard's* editor. He might have taken the same view, but, like all good editors, he gets angry and he might accuse us of either incompetency or falsification. In other words, because we politely say that our experience does not tally with that of Mr. Bulling, he impudently gives us our choice of being called a fool or a liar. And yet, in his very reply, the editor of the *Standard* admits that "business and art may work legitimately together," that "they may work side by side to their mutual interest," and that "if a piano manufacturer is smart enough to hire a renowned pianist to play his make of piano around the country we admire the smartness of the manufacturer, but we are disgusted with the pianist, etc." Now, if these statements are read in connection with the paragraph which aroused the indignation of our confère, it will be difficult, we think, to perceive wherein they differ. The fact is that the *Standard* cares little about the logic of its position, it simply is anxious to have "some gentleman thread on the tail as me coat." In its anxiety to provoke attention, it itself entirely overlooks the fact that its original attack, the one against which we mildly protested, was aimed at the manufacturers alone and not at the pianists with whom they deal, while it now exonerates and even approves the former and blames solely the latter who had been quite as mentioned and originally. In the same breath it abuses us for saying a good word for the manufacturers or "advertisers" and says they are not to blame, then it pitches into the pianists, who, by the way, are not our "advertisers." The latter fact will not prevent us, however, (baving called the *Standard's* attention to the fact that this is a new question, and that it has abandoned its old battle ground), from putting this question in its proper light, obliging the *Standard* at the same time by gently, very gently for fear of the consequences (to the coat) "threadin' on the tail as me coat."

If we understand the *Standard's* position, it is that the fact that it is in the line of the Chickering or the Decker, Maa and Sherwood the Miller, Facien the Knabe, Rummel the Steinway, Joseffy the Chickering or the Steinway, and so on through the list, all these artists, if they do so as the result of a business arrangement with the makers, descend to the level of the man who can use a sign back a sign advertising the merits of Curran's Corn

FRANZ RUMMEL.

FRANZ RUMMEL is the son of German parents, but was born in London, England, on the 11th of September, 1830. He early exhibited talent for music, and specially for playing the piano, and at the age of ten played at eight or ten piano compositions. At the age of fourteen, his parents sent him to Brussels, where he became the pupil of the renowned pianist and composer, Brassin, who very soon recognized his great talents, made him his favorite pupil, and paid special attention to his musical and general development. Under his tuition, young Rummel made such rapid progress that, although he was the youngest of the piano pupils in the Brussels conservatory, where Brassin taught, and which is noted for the strictness and thoroughness of its examinations, he obtained the first prize for piano playing. After he had completed his studies, he was given a professorship in the conservatory in which he had just been a student, but soon, finding of the drudgery of teaching, he, at the end of two years, resigned and betook himself to concert-giving. He met with great success in the different cities of Belgium, Holland, the Rhine provinces, and the north of France; then, in 1878, he came to America for the first time. He made a three years' stay in this country, playing with success in all the principal cities of the United States. It was during the last year of his stay in this country at that time that he wedded Miss Lella Morse, daughter of the famous inventor of the telegraph, a lady of unusual culture and refinement. In 1881, he took up his residence in Berlin, where he held the first professorship of the piano at the conservatories of Kullak and Stern. From there he made pianistic excursions into Russia, France, Belgium and Great Britain, always with great success. He is now completing a most successful tour of the United States in connection with Ovide Muscat and Frederick Lehmann, and will soon return to Berlin, which he now considers his permanent home. He has fairly earned the place he occupies as one of the famous pianists of the world.

LISZT IN ENGLAND.

THE Rev. Mr. Haweis, who is nothing if not a musical enthusiast, writes in the *Pall Mall Gazette* as follows, concerning Liszt's recent appearance at the Royal Academy of Music, London:—
April 6, 1886, will be a day never to be forgotten in the history of the Royal Academy of Music. A few minutes after three, the music theatre being by that time densely packed with students, professors, and a few others, Liszt, accompanied by the President, G. Macfarren, Walter Eache, Saintron, Littleton, etc., entered the room. The moment his noble head, with its thick white hair, was seen, a roar of applause rose in every side. He looked like a figure out of one of the old engravings of Sebastian Bach or Mozart, truly a man who already belongs to another age than ours—an age of great creators, painters, poets, and musicians since passed away, himself among the mightiest of them. No sooner had he taken his seat than a little girl with an enormous flower wreath in the form of a lyre advanced toward him. The wreath was placed on a table in front of him. Liszt bent down tenderly and kissed the child—who, I am told, is the infant phenomenon of the Academy—on her forehead. A lady to be distinguished, like the kiss Beethoven gave to Liszt, who played before him as a boy.

I could describe the excellent and interesting programme patiently enough had Liszt not been there, had Liszt not played, and Liszt did not play in any certain moment, or in the least of every one then present, expressed or unexpressed, there was but one

thought—"Would Liszt play?" "If he does," I whispered to Mr. Burnett, the violinist, "mark me, it will be after young *Wolke* has finished *de Liszt's* concerto." I am proud of the prophecy. Miss Don-Bright, who played Sterndale Bennett's Caprice in E with great elegance and taste, Miss Weyland Robinson, pupil of Saintron, who, I am told, at short notice mastered G. Mackenzie's difficult violin concerto—each had descended to receive the applause encouraging word of approval as he rose and shook each aspirant to fame warmly by the hand. But the applause which greeted Wolke continued long after Wolke had gone and the master had resumed his seat. He rose twice, bowed all round, and sat down twice. Then something like an agony of despair and suspense seized upon the audience. They leaned forward with renewed and more vehement applause. A soul seemed musing Liszt with an intent, beseeching gaze. I never saw the wishing or willing game played with such effect. I never saw such a scene in a concert room or theatre. I have seen transports of enthusiasm at Bayreuth when Wagner appeared in front of the curtain on the last great day of the "*Gotterdammerung*." I have seen the people at St. James' Hall rise at Rubinstein; but I never saw anything comparable to

delicacy of the *Chopin-esque* musical embroideries unpaired. The multitudes of the little subsidiary notes slipped and fell as the spray of a fountain broken in the wind. Liszt seemed scarcely to heed them; they fell about him, those wondrous passages of Chopin, those delicate, but not the least forceful air—seemed to have nothing to do with the keyboard; the soul was far away in another world—world of beautiful, but not the least forceful, things grown old in the sepulchre—of youth blown out like the roses of past summers—aye, and a world of old familiar faces seen in my own dreams, but seen calmly, with the quiet eyes that had looked on splendor and decay, and taken the measure of the world as it unspun, and the close of that John-anischer Lied "There went up from the piano something wholly indescribable—from the bass to the treble—a soft, molten flow of sound, not without a mingling of notes. It was like a gentle, swelling ripple, that went swelling up the keyboard, and ceased only like a spent wave, breaking on a lonely strand, and leaving a silence as of twilight and ineffable rest. Liszt played yet more, after the first burst of applause had subsided. Why attempt still further to describe that other improvised and majestic strain, that was like a legend out of the olden times, told by some Merlin to a Vivien? A hardened critic—middle-aged and not easily pleased—turned to me and echoed my own thoughts. "I should like to have cried outright," he said. "I had been ashamed!" As for myself, I not only felt like people all around me, moved to tears while Liszt was playing the "*Lithuanian's Lied*," but for at least two hours afterwards I had a peculiar choking sensation and perceptible quickening of the pulse as bits of it came back into my head. The excitement of the students was unexampled. The two greatest virtuosi who have ever appeared, as far as we can at all gather, are Paganini and Liszt. Few in this room could say they had heard Paganini—but Liszt, in one of his sweetest, solemnest moments, at all events, heard to perfection. I understand Rubinstein's saying, "*There only one pianist—Liszt*." I understand Von Bulow's despair when he exclaimed, after listening to his great master, "*What business have all we wood-choppers to play the piano—after*



FRANZ RUMMEL.

MUSICAL BRAZIL.

RAZILIANS are nothing if not musical. It is their boast that a new waltz is published in Rio every week. All the celebrated singers of the world have coined money in the capital of Brazil, and in the winter season the whole populace, high and low, flock night after night to the opera. They have recently built the great "Theatro Dom Pedro Segundo," larger than La Scala, and said to have a seating capacity of 11,000. In the building of this theatre, the matter of size has rather been overlooked, for the proportion of the audience is unable to hear the opera.

The Emperor uses two boxes in this opera house; one a small, private box, and the other a great and gorgeous box of state. When the old gentleman is out spending the evening somewhere, and has a mind to drop into the opera, he quietly for a moment, he goes into his private box, and sits there unnoticed like any respectable merchant. But when he goes to state, he occupies the great box, and he goes up to the theatre with his guards, eunuchs and gentlemen in waiting. As he enters the box, the orchestra strikes up, and he sings a great hymn, the people rise and shout—"Viva Dom Pedro Segundo." The Emperor bows, smiles, takes his seat, and the opera proceeds.

Every man, woman and child in Brazil has some kind of music, and they look upon unmusical people as barbarians.

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COUNT ZICHY, THE ONE-ARMED PIANIST.

COUNT ZICHY has only one arm, and is the greatest living pianist, with the sole exception, perhaps, of his countryman and teacher, Abbe Franz Liszt. He was born in Hungary in 1849, and from childhood evinced a marked taste for music and poetry. When a boy, he made himself acquainted with the violin, and he saw visions, and even composed serenades for them. His father placed him under the care of a music teacher, but he did not make much progress. At last the teacher visited the father and sadly remarked: "That boy of yours has no sense of music; he has his left arm, but amount to anything." Never was a prophecy more strikingly fulfilled. When fourteen years of age, the Count lost his right arm by an accident while hunting. His physicians forbade him pursuing any physical or intellectual work for some time under the supposition. The Count chafed under this enforced inactivity for a time, and finally one day he banded his tutor a sealed note, with instructions not to open it for a year. The note, when opened, read as follows: "If within a year from this date I cannot do with my left hand everything that other people do with both hands, I will blow my brains out."

The young Count set to work resolutely to carry out his resolve. He spent his time in the study of the piano, but was compelled to substitute the piano for the violin.

One day the famous Albin Liszt heard the one-armed youth practicing on the piano alone in his room. The master listened for a time with rapt attention, and then standing up to tip to the boy, he exclaimed: "You young man, you will be without rival." The youth replied: "Zichy, or Count Zichy." Liszt's pupil remained under the instruction of the great master for six years. Liszt taught his pupil to substitute his left arm for his right hand in playing the piano. But the master afterwards declared that "he did not then dream his pupil would ever succeed in reaching the heights of excellence, or making tiger bounds of five and six octaves by the use of his thumb." After his six years practice under Liszt, Count Zichy entered on a public career. His first appearance was at Vienna, where the celebrated critic, Hanslick, exclaimed, after hearing him: "This young man plays like some angel with it." "Ply him," the critics said. The Count has never received any remuneration from his performances. They are given in the cause of charity, and he has traveled over all Europe in his philanthropic mission. He has realized hundreds of thousands of dollars for the poor of all countries. A lady, referring to Count Zichy's infirmity, exclaimed one day in the hearing of Liszt: "The poor man! How I pity him!" "Ply him," replied the master. "Not at all, Madame; but his piano is to be pitted; and the people who never heard him play it, still more so." The Count is a capital shot, and has been the victor in several duels.—*Exchange*.

PERSONAL REMINISCENCES OF CAMILLE SAINT-SAËNS.

THE retiring habits of M. Camille Saint-Saëns have always prevented him from being socially known to the public. Like M. Paul Baudry, the painter, who has just died, he never encouraged interviewers nor promiscuous acquaintance. He writes an occasional correspondent of the *Tribune*, from Paris. He has a limited number of stanch and valued friends, with whom he enjoys the rare leisure moments which intervene between his long hours of work. Camille Saint-Saëns is a thorough Parisian, born of French parents, and his art was a musical prodigy. He played and composed long before he was in his teens, and at the age of twenty he published his first work. Recently, at a musical soirée, a clever dilettante sang a harmonic song, "Le Pas d'Armes du Roi Jean." "That is a very fine thing, almost good enough to be numbered among the modern classics. It is one of the recent songs of France," responded the singer, in an enthusiastic remark. "I beg your pardon," interposed M. de Moine, the director of the famous *Opéra-Comique*, "Saint-Saëns composed that when he was fourteen years old. It is one of his oldest."

Saint-Saëns physiognomy is rather insignificant. With the exception of his nose, which is prominent and of Roman bend, his features are small and irregular. A crowd of straight, blonde hair limits a pale forehead, balding in the middle. His eyes are blue and his figure is nervous and wiry. At the first glance, you detect a certain stiffness of gait and movement,

which you attribute to awkwardness; his friends answer, "He is either in the one or the other, almost the rigidity of an automaton. In society he is either very silent and taciturn, or very lively and talkative. It is either the one or the other extreme, according to the sympathetic or repellent quality of his surroundings." He never forces himself on the notice of his acquaintances, and he leaves them to do so. According to his friends, his nervous temperament is the reason that a separation from his wife is either the one or the other extreme. Two children were born to them; they are both dead. One killed itself by accidentally falling out of his window. It is then so clearly conceived that the first child, followed a few weeks after.

Saint-Saëns has a very original way of composing for his left hand. He writes a great number of books, but no music whatever can be found in it. He never uses a piano, therefore has none in his room. He writes standing, and on a high unpainted writing-desk, and never puts down a note until the whole piece is entirely completed in his mind. It is then so clearly conceived that the first child, followed a few weeks after. He has once been heard to say, "I have not in his study," said M. de Moine to me, "talking to him by the hour, testing his ideas, throwing a volley of atrocious puns at him, asking him a thousand questions, which he would readily answer. He has forced him to speak incessantly, and entirely foreign to music, and the composer, as if entirely separated from his other self, would placidly continue writing without a moment of hesitancy or the necessity of an erasure."

MUSIC IN ST. LOUIS.

The last musical rehearsal of the May Institute under the leadership of Mrs. Kate J. Brainerd, proved that Mrs. Brainerd has lost none of the skill that she has acquired, and that her pupils are not only as good as their teacher, but are superior to many more pretentious ones. The works of all her pupils were of a high quality, and the performance in singling is to lay the foundation stone of true song, and to show that we both have and we both have to her for this good work.

The Amphion Club, at their second annual concert, complied with the request of the conductor, Mr. E. F. Kroeber, presenting the following interesting programme: 1.—Laud singing, *Orie*, by Mrs. David F. Colville. 2.—Duo for Piano—Rondo Op. 10, by Franz Liszt. 3.—Kunkel's *Long Day*, by Franz Liszt. 4.—Liszt's *Long Day*, by Franz Liszt. 5.—Liszt's *Long Day*, by Franz Liszt. 6.—Liszt's *Long Day*, by Franz Liszt. 7.—Liszt's *Long Day*, by Franz Liszt. 8.—Liszt's *Long Day*, by Franz Liszt. 9.—Liszt's *Long Day*, by Franz Liszt. 10.—Liszt's *Long Day*, by Franz Liszt. 11.—Liszt's *Long Day*, by Franz Liszt. 12.—Liszt's *Long Day*, by Franz Liszt. 13.—Liszt's *Long Day*, by Franz Liszt. 14.—Liszt's *Long Day*, by Franz Liszt. 15.—Liszt's *Long Day*, by Franz Liszt. 16.—Liszt's *Long Day*, by Franz Liszt. 17.—Liszt's *Long Day*, by Franz Liszt. 18.—Liszt's *Long Day*, by Franz Liszt. 19.—Liszt's *Long Day*, by Franz Liszt. 20.—Liszt's *Long Day*, by Franz Liszt. 21.—Liszt's *Long Day*, by Franz Liszt. 22.—Liszt's *Long Day*, by Franz Liszt. 23.—Liszt's *Long Day*, by Franz Liszt. 24.—Liszt's *Long Day*, by Franz Liszt. 25.—Liszt's *Long Day*, by Franz Liszt. 26.—Liszt's *Long Day*, by 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OUR MUSIC.

"BROOKSIDE REVERIES" (Op. 62).....Kroeger.

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"CHACONNE" (Op. 62).....Durand

This popular composition is here given as a number of Kunkel's Royal Edition of Standard Piano Compositions. It has all the merits of the numbers of this best of all editions.

"PIZZICATI" (From Debussy's Ballet "Sylvia")

Arranged for piano by.....Sidus

Leo Debussy's "Sylvia" is an orchestral composition, and this is one of its most taking numbers. For this reason, it has before been arranged for the piano, but always awkwardly. An orchestra is one thing, a piano is another and a service transcription or reduction from an orchestral score to a piano score is always bad. Some things that are easily executed on string or wind instruments are almost impossible upon the piano and vice versa. A good transcription or reduction is like a good translation, one which gives the real contents of the work, the thought, without lagging in by the ears idioms that are foreign and remain so. The special merits of this arrangement of the composition is that it preserves the orchestral effects while being much more piano-like hence, not only more graceful and effective but really easier than other arrangements for the piano.

"POLISH DANCE" (Op. 3, No. 1).....Xavier Scharwenka.
This beautiful piece is in the concert repertory of all good pianists. It is another one of the numbers of the Royal Edition and has been made doubly acceptable by the work of its editor.

"JOHNNY'S FAVORITE SCHOTTISCHE" (Duet).....Sidus.
Of course our young readers must be as forgotten nor their wants neglected. In this pretty schottische with which they are already acquainted in its solo form, they have what will at once please and instruct them.

"ECIOES".....Goldner.
Last month we gave a sacred song by this composer. This month we give a secular one, a very melodious and with musical treatment of Moore's beautiful text, from the same scholarly pen.

The pieces in this issue cost in sheet form:
"BROOKSIDE REVERIES".....Kroeger \$ 75
"CHACONNE" (Op. 62).....Durand 35
"PIZZICATI" (From "Sylvia").....Sidus 35
"POLISH DANCE" (Op. 3, No. 1).....Xavier Scharwenka 50
"JOHNNY'S FAVORITE SCHOTTISCHE" (Duet).....Sidus 60
"ECIOES".....Goldner 35

TOTAL.....\$2 80

NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces named below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are unsuited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions. As a fact we will be known that the house of Kunkel Brothers is not only tasteful in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, proofed, and revised publications ever seen in America, this further notice of this fact is unnecessary.

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First Love.....	Chopin	75
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Cantabile.

Ped. Ped. Ped. Ped. Ped.

The musical score for 'The Rose Tree' is presented in a single system. The treble clef staff contains the melody, which begins with a key signature of one sharp (F#) and a 2/4 time signature. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass clef staff provides a harmonic accompaniment using chords and single notes. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff. The score concludes with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the bass clef, and the voice part is in the treble clef. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a repeating eighth-note pattern in the left hand, while the right hand plays chords. The voice part consists of a single line of melody. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle. Pedal markings are present throughout the piano part.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The piano accompaniment features a repeating eighth-note pattern in the left hand and a melody in the right hand. The second system continues the piano accompaniment. The score includes various musical notations such as notes, rests, and fingerings. The piano part is marked with 'Ped.' (pedal) at the end of each measure.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a bass clef. The melody is written in the upper staff, and the accompaniment is in the lower staff. The piece consists of 10 measures. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The sixth measure is a half note chord. The seventh measure is a half note chord. The eighth measure is a half note chord. The ninth measure is a half note chord. The tenth measure is a half note chord. The piece ends with a double bar line. The tempo is marked 'Allegretto' and the time signature is 'C'.

This page of musical notation is for a piano piece, likely a study or a short composition. It features a complex, flowing melody in the right hand and a more rhythmic, accompanimental part in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'ff' and 'mf'. The piece is in 2/4 time and ends with a double bar line and a repeat sign.

Tempo primo.

8

First system of a piano piece. The right hand features a continuous eighth-note melody with various fingering numbers (1-5) above the notes. The left hand plays a sparse accompaniment of quarter and eighth notes. Dynamics include *pp* and *p*. A pedaling instruction "Ped." is at the bottom left. The text "il melodia ben marcato." is written below the left hand. A measure rest with a "3" below it is at the end of the system.

pp *p*
Ped. *il melodia ben marcato.*
3

8

Second system of the piano piece. The right hand continues the eighth-note melody. The left hand accompaniment changes. Pedaling instructions "Ped." are placed below the left hand. The system ends with a measure rest marked with a "3".

Ped. Ped. Ped. Ped.
3

8

Third system of the piano piece. The right hand continues the eighth-note melody. The left hand accompaniment changes. Pedaling instructions "Ped." are placed below the left hand. The system ends with a measure rest marked with a "3".

Ped. Ped. Ped. Ped. Ped.
3

8

Fourth system of the piano piece. The right hand continues the eighth-note melody. The left hand accompaniment changes. Pedaling instructions "Ped." are placed below the left hand. The system ends with a measure rest marked with a "3".

Ped. Ped. Ped. Ped. Ped.
3

8

Fifth system of the piano piece. The right hand continues the eighth-note melody. The left hand accompaniment changes. Pedaling instructions "Ped." are placed below the left hand. The system ends with a measure rest marked with a "3".

Ped. Ped. Ped. Ped. Ped. Ped.
3

a tempo.

8

pp

Ped.

8

Ped. Ped. Ped. Ped. *

8

Ped. Ped. Ped. Ped. Ped. *

8

dim.

Ped. Ped. Ped. Ped. *

8

rit.

pp *ppp*

Ped.

CHACONNE.

New, Revised Edition

Auguste Durand. Op. 62.

Allegretto. ♩ - 120.

Ped.

or thus.

poco rit.

a tempo.

mf

Re

f

pp

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First system of musical notation, featuring a treble and bass staff. The music is in 4/4 time, marked *p* (piano). The key signature has one sharp (F#). The bass staff includes a "Ped." (pedal) instruction and a star symbol. Fingering numbers (1-5) are present above and below notes.

Second system of musical notation, continuing the piece. It includes the instruction "or thus." and "FINE." at the end. The bass staff has a "Ped." instruction and a star symbol. Fingering numbers are present.

Third system of musical notation, marked *a tempo.* and *mf* (mezzo-forte). The music is in 4/4 time. The bass staff has a "Ped." instruction and a star symbol. Fingering numbers are present.

Fourth system of musical notation, continuing the piece. The music is in 4/4 time. The bass staff has a "Ped." instruction and a star symbol. Fingering numbers are present.

Fifth system of musical notation, marked *cres.* (crescendo) and *f* (forte). The music is in 4/4 time. The bass staff has a "Ped." instruction and a star symbol. Fingering numbers are present.

Sixth system of musical notation, marked *sans ralentir.* (without slowing down). The music is in 4/4 time. The bass staff has a "Ped." instruction and a star symbol. Fingering numbers are present.

Repeat from * to Fine.

PIZZICATI.

from Leo Delibes' Ballet "Sylvia"

Carl Sidus. Op. 120.

Allegretto ♩ = 100.



First system of musical notation, measures 1-6. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 7-12. Treble and bass staves with fingerings and pedaling.

Third system of musical notation, measures 13-18. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 19-24. Treble and bass staves with fingerings and pedaling.

Fifth system of musical notation, measures 25-30. Treble and bass staves with fingerings and pedaling.

Repeat from the beginning to Fine.

JOHNNY'S FAVORITE SCHOTTISCHE.

Carl Sidus Op. 100.

Moderato $\text{♩} = 88$.

Secondo.

The musical score is written for piano in 2/4 time, marked Moderato with a tempo of 88 beats per minute. It is in the key of D major (two sharps). The score is divided into four systems, each with a treble and bass staff. The first system begins with a forte (f) dynamic. The second system includes a piano (p) dynamic and a 'Cres.' (Crescendo) marking. The third system includes a mezzo-forte (mf) dynamic. The fourth system includes a piano (p) dynamic. The score features various musical notations including chords, arpeggios, and fingerings.

Secondo.

First system of musical notation, featuring a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The music is in 2/4 time. The left staff has a key signature of one flat (B-flat). The right staff has a key signature of one flat (B-flat). The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *f*. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *f*. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *f*.

Second system of musical notation, featuring a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The music is in 2/4 time. The left staff has a key signature of one flat (B-flat). The right staff has a key signature of one flat (B-flat). The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *f*. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *f*. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *f*.

Third system of musical notation, featuring a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The music is in 2/4 time. The left staff has a key signature of one flat (B-flat). The right staff has a key signature of one flat (B-flat). The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *p*. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *mf*. The first staff has a dynamic marking of *p* and the second staff has a dynamic marking of *p*.

Fourth system of musical notation, featuring a grand staff with two staves. The left staff is in bass clef and the right staff is in treble clef. The music is in 2/4 time. The left staff has a key signature of one flat (B-flat). The right staff has a key signature of one flat (B-flat). The first staff has a dynamic marking of *mf* and the second staff has a dynamic marking of *p*. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *f*. The first staff has a dynamic marking of *f* and the second staff has a dynamic marking of *f*.

Primo.

This page contains six systems of musical notation for a piano piece, marked "Primo." at the top. Each system consists of a treble staff and a bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1-5) are extensively used above the notes to indicate fingerings. Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). The piece begins with a treble staff entry and continues with alternating entries between the two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like "mf" and "ff". Fingering numbers (1-5) are placed above many notes. The piece is marked "Primo." at the top.

Seconda.

Primo.

The musical score for "The Rose Tree" is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked "Allegretto". The score consists of two systems. The first system contains the vocal melody and piano accompaniment for the first line of the song. The second system contains the vocal melody and piano accompaniment for the second line of the song. The piano part features a simple harmonic accompaniment with chords and single notes. The vocal part is a single melodic line with lyrics written below it.

[illegible]

8. Musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of two staves. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one sharp (F#). The tempo is marked 'mod.' (moderato). The score includes various musical notations such as eighth notes, quarter notes, and rests, along with fingerings and articulation marks.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a piano (p) and includes a crescendo (cres.) and a forte (f) section. The melody is in the right hand, and the accompaniment is in the left hand. The key signature is one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The melody features a variety of note values, including eighth and sixteenth notes, and rests. The accompaniment consists of a steady eighth-note pattern in the left hand. The score is marked with "p" for piano, "cres." for crescendo, and "f" for forte.

A musical score for the song 'The Rose Tree'. It features a piano introduction and a main melody. The piano introduction is in 2/4 time, with a key signature of one flat (B-flat). The main melody is in 4/4 time, also in one flat. The score includes a piano introduction, a main melody, and a piano accompaniment. The piano introduction is marked 'P' and the main melody is marked 'f'. The piano accompaniment is marked 'p'. The score includes a piano introduction, a main melody, and a piano accompaniment. The piano introduction is marked 'P' and the main melody is marked 'f'. The piano accompaniment is marked 'p'. The score includes a piano introduction, a main melody, and a piano accompaniment. The piano introduction is marked 'P' and the main melody is marked 'f'. The piano accompaniment is marked 'p'.

ECHO.

Words by Thomas Moore.

W. Goldner.

Allegretto ♩ = 80.

The piano introduction is in 6/8 time, marked *Allegretto* with a tempo of 80 beats per minute. It begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line and a repeat sign. Fingerings are indicated by numbers 1-5. Dynamics include *mf* (mezzo-forte) and *rit.* (ritardando). A *Ped.* (pedal) instruction is present at the end.

The first line of the song features a vocal melody in the treble clef and piano accompaniment in the bass clef. The lyrics are: "How sweet the answer Ech - o makes To mus - ic at night.....When roused by lute or horn she wakes by". The music is in 6/8 time and one sharp. The piano accompaniment consists of chords and single notes, with some triplets indicated by a '3' over the notes. The vocal line is a simple melody with some grace notes. The piece ends with a double bar line and a repeat sign.

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "lute or horn she wakes..... And far a-way o'er lawns and lakes Goes an-swer - ing light..... And". The music is in 6/8 time and one sharp. The piano accompaniment includes chords and single notes, with some triplets indicated by a '3' over the notes. The vocal line continues the melody. The piece ends with a double bar line and a repeat sign.

rit.
far a way, o'er lawns and lakes, Goes answering light..... Yes love hath echoes true - er far And

cres. *rit.*

far more sweet Than e'er beneath the moonlight's star than e'er beneath the moonlight's star the

moon-light's star of horn or lute or soft guitar The songs repeat

mf

the songs re-peat re-peat..... 'Tis

marcato *mf* *rit.*

when the sigh in youth sincere And on - ly then The sigh that's breathed for one to hear that's

breathed for one to hear Is by that one that on - ly dear Breathed back a - gain! Is

by that one that on - ly dear Breathed back a - gain

POLISH DANCE.

New Revised Edition

Xavier Scharwenka Op.3 No.1.

Allegro ♩ - 132.

The musical score is written for piano and includes the following performance instructions:

- Allegro* ♩ - 132.
- ten.* (tension)
- dolce* (softly)
- decres.* (decrescendo)
- poco rit.* (slightly ritardando)
- Pedal markings: *Ped.*, *Ped. Ped.*, and *Ped.* with asterisks.

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a tempo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

poco rit.

Ped.

Piu mosso.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

rit.

piu mosso.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

a tempo.

rit.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, measures 1-4. Treble and bass staves with various dynamics and fingerings.

pp *sf* *sf* *sf*

Ped. Ped. Ped. *

Second system of musical notation, measures 5-8. Treble and bass staves with various dynamics and fingerings.

sf *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Third system of musical notation, measures 9-12. Treble and bass staves with various dynamics and fingerings.

sf *sf* *sf* *sf*

ten. *dolce*

Ped. Ped. Ped. Ped. Ped. Ped. *

Fourth system of musical notation, measures 13-16. Treble and bass staves with various dynamics and fingerings.

sf *sf* *sf* *sf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. *

Fifth system of musical notation, measures 17-20. Treble and bass staves with various dynamics and fingerings.

sf *sf* *sf* *sf*

decres. *rit.*

Ped. Ped. Ped. Ped. Ped. *

p *meno mosso.*
espress.
marcato il basso.

a tempo.
p
Ped. * Ped. * Ped. * Ped. *

a tempo.
ff
Ped. * Ped. * Ped. * Ped. Ped. Ped. * Ped. *

ff
Ped. * Ped. Ped. Ped. * Ped. * Ped. * Ped. Ped. Ped. * Ped.

ten.
f
Ped. * Ped. * Ped. * Ped. *

A MUSIC LESSON.

MY DEAR FRIEND:—It gives me great pleasure to comply with the wish you have expressed that I should give you a few hints which may help you in carrying out the musical education and vocal training of your daughters. I should first suggest that unless a child shows some natural aptitude for music, it seems a mistake to devote much time to the attainment of that art. Such an aptitude generally manifests itself in early childhood, as when it exists, the child will evince pleasure and attention in listening to music, and will try to imitate the sounds it hears. If successful in this attempt, there can be no doubt of his being gifted with a musical ear.

If I had the musical training of a child, I should advise the study of calling the seven notes constituting the scale according to the Italian names, viz., Do, Ré, Mi, Fa, Sol, La, Si, and by striking each one of these notes on some musical instrument, or singing it out. Associate at once, from the very beginning, the sound of every note with its proper name, just as the alphabet is taught before spelling or subsequent reading is attempted. Then the child's eye must get used to the five lines forming the staff in the treble clef, and each note must be taught by its position on the said staff.

After this, the same process must be gone through with the bass clef, so that in due course of time the study of the piano-forte may be pursued. But it is in my opinion, a very great mistake to teach a beginner music by the help of the key-board, or *clavier*, as it is called in French, of the piano-forte. Such teaching does not tend to the formation of a musical ear, or help the student to read easily at sight, which is one of the chief objects to be attained by the musician. The appellation of the notes, their respective value or duration, the rests, division of time, *de measure*, of the piano-forte, will be well taught. It is a work of time and patience, but when thoroughly attained, is never forgotten, and is indispensable to the acquirement of instrumental and vocal talent.

Solfège, which is the first kind of singing taught to children on the Continent of Europe, consists in singing out the notes by their appellation: Do, Ré, Mi, Fa, Sol, La, Si, and simultaneously beating time with the right hand, in order to designate the proper division of each bar, and mark the rhythm, which is of the utmost importance.

The study of *Solfège* is absolutely indispensable to a vocalist, and ought to be pursued in childhood, when it is not fatiguing. It will thus establish a good and solid foundation to the subsequent vocal studies.

The age at which a girl may begin to learn singing must depend upon her health and physical strength, and also on the natural development of her voice. Some voices being much stronger than others, may be exercised early in life without injury; such was Patti's case and mine; but these being exceptional instances, one cannot present them as examples.

From sixteen to eighteen would be about the average age, when easy exercises should be taught to the student, carefully avoiding straining the voice in any way.

The proper way of drawing breath, which should be from the diaphragm or waist, is a study in itself; also the opening of the throat and mouth, in

order to insure, from the first, a good emission of the sound. Garcia, Ronconi, Rangheri and other celebrated masters in the art of singing, have written excellent works on the subject, with clear and practical observations and instructions, and also studies of the art they so thoroughly understand; nevertheless, students cannot teach themselves, and without the assistance of an experienced and capable teacher, directing, watching and guiding the student, bad habits are formed which are most difficult, and sometimes impossible, to correct.

As there are different kinds of voices, some being naturally high, such as the soprano, some low-pitched, as the contralto, or others varying between the two, more of the mezzo-soprano kind, it is important that they should be guided according to their natural tendency, in order not to force or strain them; and of this the teacher must judge, and direct the studies of his pupil accordingly. If therefore requires an experienced professor, particularly at the commencement.

Singing must not be practised too long at a time, so as to fatigue the voice. A period of twenty minutes together is sufficient; but may be repeated twice or three times a day, when once the pupil has understood how to practise alone. At first it is better to be content with the lesson, as wrong practising is worse than none.

Lessons, therefore, should be taken frequently in the commencement, if rapid improvement is desired; and by degrees the pupil will be able to practise alone, without running the risk of going astray. No songs or pieces should be attempted too soon. Exercises and vocalises on *ah* according to French or Italian pronunciation, and sometimes on other vowels, as the case may be, should be studied for at least one year, before melodies with words are allowed, the formation of the voice a good emission of sound, evenness and smoothness of execution, cannot be obtained otherwise.

Some voices are more flexible than others, and this gift of nature should be carefully cultivated, for an easy and brilliant execution is one of the great attractions of the vocal art.

Florid and elaborate music, however, ought only to be attempted (save for the sake of practice) by persons who have attained great finish and perfection in the *Flourture* style, which, however great the natural gift, requires much study.

When songs or pieces are taken into practice, pronunciation or articulation must be a special study, for it is most important that words, whatever may be the language, should be thoroughly understood by the hearers.

Last, but not least, come the phrasing and expression, which are of paramount importance in singing, and must be properly applied, or otherwise may have quite the contrary effect to that intended. The proper pronunciation and rendering of the words play a great part in conveying the feeling of sentiment of a musical composition, and that is why articulation is so important. Moreover, this is a subject greatly neglected by many singers, sound further, and frequently gives the impression of a larger volume of voice than is really possessed by the performer.

It is a good plan to sing in front of a looking-glass, in order to study the proper position of the mouth, and endeavor to cultivate an agreeable expression of the face.

All these, and many other hints, can only be suggested, as the need occurs, by an experienced and conscientious teacher, who has a thorough knowledge of the formation of the voice and its different registers, and who, against these being strained beyond their proper limit. The chest-notes, particularly in young people, should not be carried up too far, as such straining frequently causes serious mischief; and great care should be taken to unite the chest with the medium register, and the head with the chest, so that the continuity throughout the compass of the voice be obtained.

All this may seem very complicated to the uninitiated, but the study of singing, like that of any other art, is most interesting, and, to those who are well gifted, it is not so arduous as these long explanations of mine might make it appear.

Before I conclude, I should recommend that young people be taught how to play the piano-forte some years before they attempt to sing, and not give up that instrument because they are studying singing, as is frequently the case. It is a mistake to think that playing on the piano-forte, when done in moderation, say one, or even two hours a day, injures the voice.

The piano-forte is so useful, not only in itself, but also for the sake of accompanying, that those who can use it freely find it very convenient. It is to be feared that most young people who drop their playing for the sake of singing, do so more from laziness than really in the interest of their voice.

Moreover, the voice fails sooner or later, whereas the facility and talent acquired for playing lasts, and is a source of much pleasure and usefulness to one's self and others.

Hoping, my dear friend, that these suggestions may meet your views, and give you some help, I remain, yours very sincerely, — AUGUSTUS STUBBS, in *Youth's Companion*.

RUBINSTEIN'S TOUCH.

RUBINSTEIN'S touch is thus analyzed by Sp. in the *Wiener Freudenblatt*, relative to the cycle of seven concertos recently given in Vienna. "What makes the pianist is not his touch. At a first glance, touch seems the result of mechanical labor, of a lever action. If this were the case, touch might be taught and acquired. But this is not so. The mechanical conditions of touch alone can be taught or learned, touch itself by no means. It lies deeper, and may be found in the physico-mental nature of the person. Out of the finger-tip that strikes the key, and thereby causes the string to vibrate, the soul speaks. Touch is the person himself. This personal mark, this 'I am I,' is also disclosed by Rubinstein's touch. And this touch, so massive, so round and warm, displays the most diverse varieties of touches. Let him play with his hand arched, or with straightened fingers; let him shake his tone from the wrist, or hit the keys with a stiff wrist; each time his tone will be different in shade; and from every position of the hand, or of a separate finger, there arise new and remarkable touches. He understands how either to compel or to coax his effects from the instrument. At a single glance we discern the elements of effects that are only prevented from becoming noises by the force of his soul-power; noises which arise in slender storms and the gently dropping spring rain."

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L. MATHIAS, 305 Summit St., Toledo, O.

MAJOR AND MINOR.

The French normal diapason has now been definitely introduced in the orchestra of the Berlioz Philharmonic Society and of the Vienna Hof-theater.

An article signed "Observer," in a recent issue of the *Illustration* shows up in every good style some of the ignorance as well as false pretensions of the publishing "American College of Musicians." We were tempted to reproduce the article, but it seems more proper to abstain.

Of the early childhood of "Ole Ball," the following very characteristic story is told: One day he was found standing in a meadow before a group of bluebells, imitating with two pieces of wood the playing of a violin. When asked what he was doing, he replied, "That he was accompanying the ringing of the bluebells!" So was the child the father of the man.

Tar Mœre Verdi paid a visit to the French capital last month, with the object probably of coming to an arrangement with the directors of the Grand Opera respecting the performance of his new opera "Iago," or as it appears now to be called "Otello." No definite understanding seems, however, to have been, as yet, arrived at.

There was at least no adoration of technical knowledge in the report once addressed by a French official to his chief, with regard to the manner in which the local theatre was conducted, for he wrote: "The conductor of the orchestra has not played a note since his arrival. If he continues to do nothing but make gestures, I suggest that he may be discharged."

A short one half of the sum required (\$3,000) for the projected Weber statue to be erected in the composer's native town, Eutin, has so far been subscribed for. Hopes are still entertained by the committee that sufficient funds will eventually be forthcoming, not only for the above purpose, but likewise for the acquisition by the nation of the small house where the composer of "Freischütz" first saw the light.

THOMAS GREYESTER was a frequent companion of the Prince of Wales (afterwards the 1st Duke of Edinburgh) and was of esteem upon him. On one occasion Greyester was dining with the prince, upon an evening when he had just returned from a State concert, at which the king and queen were to be present. He pleaded the necessity of being punctual to the concert to their majesties, "Oh! never mind them," said the royal patron, "my father is Rex, I console, but you are a prince."

Under the title of "Le Songe d'une Nuit d'Été, Fête Grecque Shakespeare," "A Midsummer Night's Dream," was produced at the Paris Odeon on the 14th July, for the first time in France. M. Paul Meunier, the adapter of the French version, has compressed the original play into three acts, and is said to have made and have with Shakespeare's beautiful creation. The whole of Mendelssohn's music, executed by an excellent orchestra and chorus, under the direction of M. Colonne.

A WAGNERITE'S VIEWS OF WAGNERITE.—There are two classes of Wagnerites. One class, composed chiefly of Wagner's earliest admirers, goes to an extreme as to the end-Wagnerites; the other class has learned, through its thorough understanding of Wagner, to appreciate more fully the work of his great predecessors—notably, however, Bach and Beethoven. A Wagnerite of the latter class will place Wagner head and shoulders above every other composer, even for instance Wagner on discovery of the Wagnerite who is not an extremist appreciates the dramatic possibilities of Beethoven. He will be kind enough to acknowledge the value of the orchestral and choral works of Bach were not rated at their full value until Wagner's works became generally appreciated.—*Mail and Express*

The condition of King Ludwig, of Bavaria, has been ascertained to be most deplorable. Were he an ordinary mortal, he would be locked up in an insane asylum. He labors under the delusion that the soul of his Wagner, whom he identified so nobly, is constantly with him and is composing marches, operas and overtures for the pleasure of his ears. This illusion often explains his great desire for life for solitude. He has grown fat, and has lost the picture of an ascetic. He has become a man. It is really touching to see him sitting in a chair, with clasped hands and upturned eyes, listening—now with a smile, now in tears—to the strains of the world. He hears things others may hear the music, and steel it. He should not, he says, be played on instruments made in hands, as his harmonies are so true to exquisite and too deep for mortals to produce. His delirium is incredibly large, and the prince of the Bavarian blood really has resolved on a regency and some sort of composition with his creditors.

W. H. DOWLEY, the well-known music teacher of Waterloo, Iowa, gave a concert on the 26th of April, of which the following is the programme: Part First.—Duo for two pianos, "Homage to Verdi," Dorse. Misses Clara Jackson, Winnie Fish, Mrs. L. J. Denny, and Miss Denny. 2.—"I Fear no Fox," Finetti, Mr. J. J. Lewis. 3.—Piano Solo, "Pointe on the Sea," Mrs. J. J. Denny. 4.—Violin Solo, "Cavatina," Hoffmann, Prof. Thos. Chas. Rude. 5.—Piano Solo, "Dance for two hands," Mrs. J. J. Denny. 6.—Piano Solo, "Heather Bells," Jango, Miss Ella Hotaling. Part Second.—Duo for two pianos, "The Butterfly," Mrs. J. J. Denny, Misses Clara Jackson, Winnie Fish, Mattie Camp, and W. H. DOWLEY. 2.—Violin Solo, "Cavatina," Mrs. J. J. Denny. 3.—Violin Solo, "Van Ness," Violin Obligato, Prof. Thos. Chas. Rude. 4.—Piano Solo, "I Fear no Fox," Mrs. J. J. Denny. 5.—Piano Solo, "Pointe on the Sea," Mrs. J. J. Denny. 6.—Piano Solo, "Heather Bells," Jango, Miss Clara Jackson.

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Sing, and to you! No, no—with one note jarred,
The harmony of Life's long chord is broken.
Your words were light, and your light face were spoken,
And yet the music that you loved is marred.

One string, my friend, I dumb hence to your hand—
Strike, and it throbs and vibrates at your will,
Falters upon the verge of sound, and still
Falls back as sea waves shattered on the sand.
To me it is no more, for you shall not regain
The sweet, halcyon days that were light, or let
Life's music cease to Dwell. Let us forget
The perfect melody we seek in vain.

And yet, perchance, some day before we die,
As half in dreams we hear the night-wind sweep
Around our windows when we faint words hear,
Laden with one long, sobbing, moaning cry.

One faint, far touch band and will rise
Beyond mortal pain, and
Hand will touch band, and lips touch lips again,
As in the darkness I record and dies.

Oh, lingering in the summer evening glow,
Then, when the passion of the crimson West,
Burning like some great heart that cannot rest,
Stains as with blood the waters as they flow—

Some old, forgotten tones may rise and wake
Our dying youth, and set our hearts aflame
With their old sweetness—to our lips the name
Of Love shall softly, for the old love's sake.

—Waff.

In 1841, Mendelssohn and Berlioz met at the Folgate, and there accompanied him, always, humorously when he was (Chief Mendelssohn). Great Chief we have agreed to exchange tomorrow; here is mine! It is coarse, thin is plain. Only quills and pale face, less ornamented, weapons. Be my brother! and when the great Spirit shall have sent us to hunt in the land of souls, may our warriors, hung our tomahawks at the door of the council chamber. Mendelssohn's reply is not exact.

His following characteristic anecdote of Christine Nilsson affords a glimpse of her innate talent and ready wit. One night at Madrid, when she was singing the Jew's seditious in the state box before the King, and Christine, as she warbled the lines—

"C'est la fille d'un roi
Qu'on ne saurait pas passage!"

"This a king's daughter,
One salutes in passing."

dropped a quick little courtesy to Her Spanish Majesty. The audience took the cue like one man, rose to its feet, and broke into the rapturous shouts of "Viva Christine! Viva la Reyna!" It was a "happy thought," and the artist's happy thought by his face as well as by his manifold spontaneity.

A pianist, one of our own countrymen, at the Court, played one evening no less than nine pieces. At the close, they were asked what he would prefer, 20 marks, 1800, or a present which he could show, and he left it to her Highness to give him a suitable answer. And her Highness, immensely entertained, was graciously pleased to invite him to tea. (Crown note). But his misadventure here good proof, for another pianist to whom he told his story, and who also played at the Court, when he was asked whether he would prefer a decoration or 200 marks, replied: "A crown (of the order proposed) costs 10 or 12 marks, let me say 20. So give me the order and 200 marks, and we'll cry quit!"

TRADE NOTES.

Messrs. KRANICH & BACH write us: "We know you are anxious to have all our manufacturers keep you posted on what they are doing, and hence we write you with reference to our new swinging desk and marvel paper. The desk is of the old-fashioned scroll panels, we make the panels solid and have them artistically engraved. Our patented swinging music desk is the grandest thing yet discovered, and is acknowledged by all who have used it. The piano has been improved as well in every department, and today it is by far the best we have. The new Illustrated Catalogue, and will mail you look forward to each issue with great pleasure."

The Groveson & Fuller pianos, says the Boston Home Journal, may be called a successful effort to place in the hands of the purchaser a thoroughly made, substantial, durable and handsome instrument of real musical worth, at a price which places it within the reach of many who have heretofore themselves unable to own one. The enterprise is due to the intense ingenuity and business push of Mr. Groveson, W. Carter. Mr. Carter has taken the position of general manager of an old concern with capital facilities, and has succeeded, by commencing entirely new in the matter of scales, design, modern appliances, and most approved methods of construction, has already turned out instruments which are a marvel when viewed from either an intrinsic or artistic standpoint. The cases are elegant in design and detail, the keys of force, without any suggestion of celluloid or other artificial pediment; the action light and elastic, being constructed in the most reliable manner, with no rattling, and with no felt joints that do so much to deplete the manufacturer's pocket-book, are not found wanting in either quality or quantity.

(Colonel) FILLMORE has a wretched memory. He is very much puzzled to remember the simplest thing that is told to him.

"What is the name of that patent medicine Colonel Witherspoon told me to get for my liver?" he asked his wife.

"I can't remember that name, but I have my life!"

"I can't either. My memory is getting worse and worse every day. Let me see. I had to tell the end of my tongue a minute ago."

Little Johnny spoke up and said:
"Stick out your tongue, pa, and let me see it. Perhaps the name is in it yet."—Tears & Sings.

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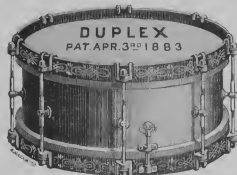
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MY DEBUT.

It is a good many years since I made my debut, writes Myles Beetham in *Musical Society*, but I remember it as if it were yesterday. It was at our village concert, when I was a boy. My people had busied themselves about the affair, and the rector laid out of compliment to them, asked me to sing—at least, Aunt Jemima said so. I got my father to advance me two months' pocket money, and invested it in new songs. I drove my sister to desperation with my eternal accompaniments. I sought the advice of all my friends respecting the merits of the songs I had purchased. Each individual chose a different one, assuring me it would "take." I agreed with them all. One song had been overlooked—disarded; it appeared on the programme. The evening and the hour arrived, and with that feeling one generally experiences when buying a lottery I repaired to the mission-room. The band opened the business, then a pale-faced young woman sang a sentimental ditty which caused the young men in the sixpenny seats to smile, and then glare furiously at each other. The sentimental ditty proved an immense success, and the pale-faced young woman was encored. Our village carpenter gave "Let me like a soldier fall," with thrilling effect, followed by the sexton with "I'm afloat." A nudge in the region of my ribs, reminded me that my turn had come. I broke out into a violent perspiration, especially about the finger tips. I clutched my sister's hand, intending to lead her to the pianoforte, but, owing to my progress being more rapid than dignified, she shook me off and left me mid-way. I stood facing the audience, with closed eyes. The signal chord was struck. I opened them. A sea of grinning faces seemed to float before me. The chord was struck again; still no sound from me. My knees seemed to be glued to the roof of my mouth. My knees grew feebly sympathetic. The music I held in my hands fluttered visibly. The chord was struck yet once more. I heaved a deep sigh, took a step forward, and produced an awful discord. I went on; there seemed to be a light somewhere, but I kept at it and gained confidence as I proceeded. After the first verse, all went well, and I tasted my first bit of triumph. On mounting the platform I had forgotten to make my obeisance, on leaving I rectified this mistake and broke my colic-stud with the effort.

"You—you donkey!" hissed my sister, affectionately, during the *fortissimo* of a stormy quartet; "what did you sing that for?"

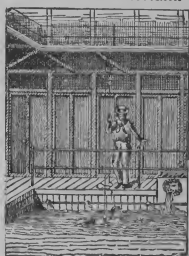
"Sing what for?" I echoed.

"The Bay of Biscay." It will be a long time before I accompany you in public again, my boy. Suppose I had not known by heart, what then?" Yes, indeed, what then? I had sung the wrong song.

SEASON, 1886.

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